*1: Titiev E-5 (1948) 1951 SG4 Araucanians SG4
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292 On festive days, or when going into town in the summer
301 months, women of all ages like to wear old-fashioned dress and ornaments. In addition to the blouse, *chamal*, belt, apron, and shawl, they put narrow bands of colored silk ribbon across the head from front to back. These strips of ribbon take the place of a kerchief and are held in position by a band of metal disks, known as a *trarüloñko*, that encircles the head above the ears (Pl. IV, Fig. 2). The hair is worn at the back in two long braids, between which a single bright ribbon may be tied to form a sort of *H*. Earrings are much in favor, and against the breast is worn a large pendant called a *trapelakucha*. Both the *trarüloñko* and the *trapelakucha* used to be fashioned of silver, and women who own such heirlooms wear them proudly. Recently, however, these ornaments have been made of baser metals such as nickel.

ARTS AND CRAFTS

[177] In no regard is the transitional character of Araucanian cul-
283 ture more notable than in the field of native technology. Until
286 recent times the Mapuche practiced a wide range of arts and crafts, but today the only activity of the sort that survives everywhere is the spinning of wool and weaving on hand looms.
[462] Nearly all women learn to spin and weave. In their spare time they make many things for home use and can always find a market in town for the surplus. From numerous references in
● 23 the literature one gathers that Araucanian craftsmen formerly
32 manufactured many objects of stone and wood, and that many
463 of them were fine basketmakers, potters, and silversmiths.[84] At present, a specialist here and there continues one or another of the traditional crafts,[85] and the others purchase what they want

[84] A large body of literature is devoted to Araucanian arts and crafts. Many references may be found in Cooper, 1946, pp. 713–19; and in Brand, 1941a, pp. 29–33. Good studies of stone and wood work, basketry, and pottery are available in Joseph, 1931a. For weaving, see Lothrop, 1930; Joseph, 1931b; and Oyarzún and Latcham, 1928. Silver work is described in Fonseca, 1946. Guevara (1929, II: 247–85) provided a general treatment of native industries.

[85] At Cautinche, for example, even the custom of weaving has almost gone out of existence. A number of women still weave at Carrarilla and

1: Titiev E-5 (1948) 1951 SG4 Araucanians SG4
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directly from him or in the adjacent cities, where there are usually shops specializing in native wares. 463

Although the making of new musical instruments is currently much curtailed, many traditional implements are still used. Commonest of all is the *pifulka*, which ranges from a small hollow tube of cane, bamboo, or reed that is blown like a simple whistle to a rudimentary kind of bitonal Pan pipe fashioned from laurel wood. The latter is the older style and consists of a hollow chamber, divided into two parts by a wooden septum. The newer kinds of *pifulkas* may be blown on any occasion, but the old-fashioned instrument is reserved for ceremonial events. It is blown in conjunction with dancing, its higher note signifying fast time, and the lower one a slower tempo. 534

Another common wind instrument is the *trutruka* (Pl. XI, Fig. 1), which consists of a section of hollow cane or bamboo, about eight to ten feet long, to one end of which a cow horn is attached. Before it is used it is cleared by dipping water into the cow horn and letting it run out at the opposite end, which serves as the mouthpiece. *Trutrukas* are in evidence on all important occasions, particularly at assemblies such as *füllatuns* and funerals. One specimen, owned by Pedro Llancao, husband of Cautinche's medicine woman, was fashioned from a length of hollow metal pipe affixed to a cow horn. When blown it gave forth a series of notes approximating G, C, G, E, C, two octaves below middle C. All *trutrukas* have only a limited range and are played a few notes at a time with lengthy intervals of rest. The sounds are mournful and not very melodic by our standards.

A third wind instrument is called a *llellkin*. It is much less common than the *trutruka* and is employed primarily at funerals. It is considerably shorter than a *trutruka* and is played by taking in the breath. A *llellkin* is made from about two to three feet of hollow cane or bamboo, attached to a cow horn, and is played like a *trutruka*, with water (Pl. IX, Fig. 2). It has a greater melodic range and is pleasing to the Western ear, even

Reserve, but in no one of these places is there a single specialist in woodworking, pottery, basketry, or metallurgy. [p. 32]